to that locality. We do not know of any other place where people call their fathers "foothers," and say "mim" and "by Jiv," or, even under pressure of strong emotion, break into exclamaions such as "Och hoch !" and "Beb, beh !" But, in spite of all its mannerlams and absurdities, this story of Mr. Swift's is a very powerful one. The theme is tragic, and he treats it with sincerity. His plain speaktences under cover of which the hypoteal and sentimental bucksters stand in the market place and cry their well-spiced wares, and though he often strains unduly after originality, he can rise at times to heights far above the level of the ordinary popular novelist. Murder of a peculiarly atrocious kind, lust and reneral deprayity go to the making of a story that is distinctly unpleasant, but there is life in it and the reader is hurried on to the final ca-tastrophe in spite of himself. It is more closely knit and less bysterical than the author's first book, "Nancy Noon," and when he breaks away from the habit of writing, at times, like Mr. Meredith in a nightmare, he will be not only more effective, but much easier to read. More than ten years ago Mr. John La Farge began writing "An Artist's Letters from Japan" for the Century magazine, and since then Pierre Loti, Lafcadio Hearn, Percival Lowell, Basil

Chamberlain, and many others have described the country, each from his own point of view, and a whole army of globe trotters have recorded their more or less valuable impressions. But, in their own field, these letters are still without a rival, and are well worthy of republication in the handsome form in which they are now issued by the Century Company. With the artist's eye for form and color, Mr. La Farge combines facility of expression and a simple style that does not puzzle the reader with a parade of those technical terms and catch phrases so dear to the ordinary writer on art matters. In all his digressions he is a pleasant guide to follow; nor does he, even in his most abstract speculations, ever cease to be intelligible. Many a Western writer has tangled his readers in the mazes of a hopeless attempt to expound the mysteries of Tao, but Mr. La Farge is merciful, and never takes us far enough to lose us, while his disquisitions on Buddhism are lightened by that excellent story of the Omaha reporter, who, on being told that the purpose of the artist's visit to Japan was to find Nirvana, came back like a flash with the retort, "Are you not rather late in the season I"

But it is from the light they throw upon Japanese art, rather even than from the charm of their descriptive passages and pleasant digressions, that these letters take their especial value, and some knowledge of the influence of Buddhism and Chinese history and conventions is a necessary preliminary to the understanding of that art, Mr. Loti gave us an amusing pic-ture of the little old gentleman of Nagasaki, who, all his life, had painted storks and given them, as interesting souvenirs, to the friends of his wife. To the Frenchman one such picture was almost a fac-simile of another, but Mr. La Farge, looking with a trained and sympathetic eye, sees the wonderful variety in the work of the artist who makes even the smallest piece of bric-h-brac. "A thousand times, many thousand times, you will have the same subject, but never the same rendering, never the same object twice represented. That is to say, that whenever it is worth while we can get at the most valuable and costly part of the work of art, the humanity that made it, the love of something that went with the work. It is this that makes the mystery of the charm o innumerable little pieces of older work, like the metal work that belongs to the old swords any one of which is superior to anything we do, unless in the rare when we bring in the expensive life of a great master to rival it-some part of the work left by a Barye, a Cellini, a Pisano," Many per sons are content to sum up Japanese art in some such generalization as that it is "great in small things and small in great things," but writer like Mr. La Farge may almost persuade us that, with his simpler methods, the artist of old Japan came nearer to the inner significance of things than the exponent of the academi ciple, working from the model in studio light, and vainly attempting to rival the pho

The publication of a book entitled "Haw thorne's First Diary, with an Account of Its Discovery and Loss," by Mr. Samuel T. Pickard (Houghton, Mifflin & Co.), may possibly arouse once more some mild controversy as to the gen ulneness or otherwise of these extracts, which, In Mr. Pickard's belief, were copied from a diary kept by Hawthorne, when, as a boy, he lived at Raymond, Me. The whole story of the mysterious diary is a curious one, and all the circumstances connected with its supposed existence and its unaccount non-production are strongly tainted with suspicion. Mr. Julian Hawthorne, in his life of his father, says that he has been unable to see in it "any trustworthy evidence, either external or internal, of its being anything clso than a clumsy and leaky fabrication," while Mr. Lathrop, in his biographical sketch, expresses belief in the genuineness of the extracts and copies a few of them. William Symmes or Sims, the mulatto who claimed to have the original document, and who, nearly thirty years ago sent the extracts to a Maine newspaper, does not seem to have been the sort of person to inspire confidence, and, as there is no direct evidence that any one else ever saw the book, the whole matter rests virtually upon his credibility.
There can be no doubt as to Mr. Pickard's good

ith, and whether he was originally the victim vskilfully executed literary fraud, or whether obtained extracts from a genuine docnt that may still be in existence, in retelling romantic story he has given us some inter-

esting information as to Hawthorne's early years. But we cannot say that he has made out a very strong case. The new four-volume edition of "Vasari's Lives of the Painters," published by Messro. Scribners, is edited and annotated in the light

of recent discoveries by Messrs. E. H. and E. W. Blashfield and A. H. Hopk as. In the preparation of this, the first annotated English since 1850, the editors have retained all the quaint, archaic flavor of Mrs. Jonathan Foster's translation, while making some important and necessary corrections and additions to her text, and selecting from the whole work the seventy biographies that are the best and at the same time the most valuable as material for the art student. Vasari's wonderful book, while in no sense a chronique scandalcuse, yet contained many stories based upon the gossip of his day, and modern investigation among the archives, by students, archeologists, and critics, has restored the good

still burning with some hot girl's kiss," is no onger the betrayer of Imeresis and the crafty rake of the eather edition and of Brown-ing's poem, but "a man who gave up his ecclesiastical benefices and live! poor. that he might profit by the dispensation of the Vatican and make Lucresia his wife." Perugino, the miser, is proved to have been a generous giver, and Andrea Dal Castagno, for four centuries held up as an assassin, is now known to have died some years before his sup-posed vigitm. The short preface gives a survey of the field of art criticism and research from 1850 to the present day, while the bibliography prefixed to each life, and the copious notes com-

plete one of the most valuable, and certainly the

most interesting, contribution to the literature of art that has been issued in recent years. Mr. Grant Allen in the rôle of a modern prophet is by no means unamusing. Seated upon his hilltop, his head in the clouds, and the barbaric British empire at his feet, and launching, from time to time, a pronunciamento against marriage or such other institution as may not meet with his approval, he is a majes-tic figure upon whom the Spirit of Comedy, hovering in the upper air, might not disdain to smile. As an unconscious humorist he is second only to Mr. Hall Caine, who, as an exponent of the art of being funny without meaning it, has reached the point of genlus. In "An African Millionaire" (Edward Ar-nold) Mr. Allen, having put off, for the moment, the robes of the prophet, writes deliberately as a humorist-with serious results. Sir Charles Vandrift, a millionaire and famous financier from South Africa, is pursued and victimized by a most accomplished scoundrel. gifted with a phenomenal facility in assuming disguise. The story, which consists of a series of episodes in which the sparper, in various wigs and false noses, swindles the millionaire, is told by the private secretary and brother-in-law of Vandrift. After one or two swindles have been described, the story, through lack of constructive skill and lightness of touch in its narration. begins to grow monotonous. The characters, in themselves, are all equally unattractive, and such interest as is aroused in the first few chap-ters soon fizzles out. We prefer the prophet on his hill top.

Phyllis was a pleasant girl who were pretty clothes and lived in Arcadia, which is situated somewhere in the more remote parts of New England. She had, to amuse her, the society of her maiden aunt and a young man who talked beautifully and sang German songs with a Boston accent—not to mention the geese and the brindle cow. And yet she was not happy. She wanted to go to Bohemia and see "the people that make the world." Now Bohemia, as, by this time, everybody knows, lies due south of Washington Square. So Phyllis and the young man (who is very rich and is to marry her some day), came to New York, rented a flat, hired a chaperon, and set out to study genius in its native haunts. Their adventures are pleasantly told by Mesers. L. H. Bickford and Richard Stillman Powell in "Phyllis in Bohemia" (H. S. Stone & Co.). The land of spaghetti and bad claret has of late received rather more attention from young writers than it is worth, but these gentlemen have studied it from a fairly non-sentimental point of view and there is some truth in their estimate of the joys of a life about which much nonsense has een written.

"Up the Matterborn in a Boat" (the Cenfury Company) is the title of a story by Mrs. Marion Manville Pope, in which two men and a dog set out in an airship on an imaginary voyage among the Swiss mountains. In the appreciation of the humorous, as in so many other of the things in life, much depends upon the point of view. Whereas for one species of intelligence the very essence of humor will lie in a luminous contemplation of the eternal incongruities of life, for another the fact that some funny fellow makes simple statement and then says "nit" at the end of it, will be matter sufficient for most satisfying mirth. Hence any expression of opinfon on what is obviously meant to be a work of umor is unnecessary, and might also leading. On page 94 the travellers find an Englishman buried in the snow. They dig him out and thaw him, and on page 199 he manages to sec a joke and all ends happily. Mr. G. Wright's pen-and-ink sketches are neat and finished.

Bishop W. J. Gaines, D. D., of Georgia, says. in the preface to his book "The Negro and the White Man" (A. M. E. Publishing House, Phil-adelphia, Pa.): "It has been my purpose for years to put my views on the so-called 'Negro Question' into permanent form, * * So far as I know I am the first of my race to take up and discuss in a systematic form this question in all its aspects and phases. * * I have striven to divest myself of all prejudice and bias, and to discuss the great question with honesty, candor, and, above all, with a purpose no resentments to indulge, no race prejudices to ventilate, no animosities to gratify. . . . would close, rather than widen the breach, i there be any, between the races, would, in these pages, reach the heart and conscience of my own race and help them to broader views, better living, and nobler aspira-

The gradual growth and development in America of the negro race is traced in a series of interesting chapters ; marriage, home life, and the capacity for higher education are considered, and in the final chapter, entitled "An Appeal to Our Brother in White," Bishop Gaines concludes with the statement that all his people ask is a fair show in the struggle of life. Mr. Charles Thaxter Hill, an artist who for

many years has taken a great interest in the work of the Fire Department, has prepared a volume entitled "Fighting a Fire" (the Century Company), with a number of illustrations from his own drawings. These illustrations are full of spirit and excellently reproduced, and the book, which is dedicated to the officers and mer of the Fire Department of Greater New York, gives a full and interesting account of the working of the greatest fire service of any city

Mr. William D. P. Bliss has edited and the Funk & Wagnalls Company has published an 'Encyclopædia of Social Reform' which will be of considerable value to the students of political economy and of "social science." In spite of imperfections, the work is accurate on the whole, and is brought down to a very recent date. The imperfections would seem to lie not so much in mistakes and misstatements as in the bias given to several of the articles by their writers, and to the inadequate treatment of other articles. -Instances of the latter fault are the articles on the "Pullman Strike," and on Lord Brassey, called in the encyclopedia "Sir Thomas Brassey;" of the former those on "cor-porations." "corruption." "monopolics." and railroads." The book is more comprehensive than Lalor's Cyclopædia and will form a good appendix to that work.

The constant development of the uses of eletricity is shown by the publication by N. W. Henley & Co. of this city of a second revised and enlarged edition of T. O'Conor Sloane's "Standard Electrical Dictionary," the first edition of which appeared some five years ago. In the new edition are given definitions of the new electrical units adopted in 1893, references to the X-rays and to other applications of elec-tricity, and other articles indicating the strides made by electrical science within five years The book is handy and of very great value.

Dr. Herold, for several years "Coroners' Phyician" in this city, has published, through the Lippincott Company, a comprehensive "Manual of Legal Medicine," intended for those "whose duties are such that they have neither the time nor the inclination to devote to the consultation of the more pretentious works" on the subject. Dr. Herold's experience has fitted him for the task he has undertaken, and his volume should fill, and perhaps more than fill, the comparatively narrow field for which he in-

The latest volume published in "The Con-The latest defice," edited by Mr. Gleeson White, is entitled "Portrait Miniatures, from the time of Holbein, 1531, to that of Sir William Ross, 1860. A Handbook for Collectors." by Georgo C. Williamson, Litt. D. (George Beil & Sons, London). This volume, which is illustrated with colletypes and process reproductions of a large number of the best miniatures in the cabinets name of some of the characters most hardly of Queen Victoria and many other well-known collectors, is practically unique, the only other

volume of the kind, that we know of, being the costly "History of Miniature Art," by Dr. Propert, which is beyond the reach of the average amateur and collector.

Alexander Bruno Hansohmann's Life of Frockly

bel presents the most complete account of the progress and development of the educational thought of the great reformer and founder of

the kindergarten. In "The Kindergarten System-Its Origin and Development, as Seen in the Life of Friedrich Froebel" (C. W. Bardeen), Miss Fanny Franks, translating and adapting from Hanschmann's work, has, by omitting certain chapters already published in English, and condensing others, prepared a volume that should be of value to all interested in the education of the young.

Two neat little pocket volumes in the "Thumbnail Series" are Cicero's "De Amicitis," translated, with notes, by Mr. Benjamin E. Smith, and "A Christmas Carol," by Dickens, (Scrib-

Among interesting and well illustrated books of the sort that boys like, we have received from Messra, Scribners, "The Golden Galleon," a story of life affoat and ashore in the days of Queen Elizabeth, by Mr. Robert Leighton; "With Crockett and Bowie," a tale of the struggle by which Texas gained her independent from Mexico, by Mr. Kirke Munroe; "With Moore at Corunna," by Mr. G. A. Henty; "Lords of the World," a story of the fall of Carthage and Corinth, by the Rev. Alfred J. Church; and "The Knights of the Round Table," stories of King Arthur and the Holy Grail, by Mr. A. B. Frost.

We have also received: "The Little Red Schoolhouse." Evelyn Raymond. (Roberts Bros.)

"When the World Was Younger." Miss M. E. Braddon. (R. F. Fenno & Co.) Taken by Siege." Jeannette L. Gilder.

(Scribners.) "Rich Enough." Leigh Webster. Illustrated by Elizabeth S. Pitman. (Roberts Bros.)
"The Count of Nideck," adapted from the French of Erckmann-Chatrian, by Ralph Brown-

ing Fiske. Illustrated by Victor A. Searles. "A Daughter of the Klephts; or, A Girl of Modern Greece." Isabella Fyori Mayo. (E. P. Dutton & Co.)

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'Illustrative Notes. A Guide to the Study of the International Sunday School Lessons. With Original and Selected Comments, Methods of Teaching, Maps, Pictures, &c., &c. 1898." Jesse Lyman Huribut and Robert Remington Doherty. (Eaton & Mains.) "The Christ of God. The Rationale of the Deity of Jesus Christ." Charles H. Mann.

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brook. (American Book Company.)

"The Baptist Principle is Application to Baptism and the Lord's Supper." William Cleaver Wilkinson, D. D. New and enlarged edition. "Harmony of the Acts of the Apostles." George W. Clark, D. D. New and revised edition. (American Baptist Publication Society.)
"Sunday Rending for the Young, 1898." (E. J. & B. Young & Co.)

TENEMENTS RAZED TOO HASTILY. New Trial Ordered. But the Buildings Are Down and the City May Have to Pay.

The Appeliate Division of the Supreme Court set aside yesterday the proceedings brought by the Health Department in 1896 in its crusade gainst rear tenements, as a result of wi city razed the buildings in the rear of 308, 310, 312, and 314 Mott street. As other rear buildings were removed by the Health Department about this time on proceedings which are said to have been similar, the city may have to pay about this time on proceedings which are said to have been similar, the city may have to pay dearly for their removal.

The buildings in this case were owned by Frederick Dassori, the Greenwood Cemetery, and Pietro Rosa. The owners set up that the buildings were not in a condition to endanger the health of the neighborhood, and that if they were, that they could readily be put into healthful condition. Their removal was resisted by the owners, and Justice Beekman appointed william to. Davies as referee on the disputed facts. As a result the lower court ordered the removal of the buildings. They were appraised at their value as second-hand building material. The Appellate Division, in an opinion written by Justice Rumsey, holds that the evidence presented was such that the lower court had a right to find that the condition of the buildings endangered health, but that it was wrong in ordering their removal, because it did not appear that the buildings could not have been put into healthful condition. A new trial is ordered.

Sent to Jail for Beating a Motherless Child. Mrs. Florentine Moser was sent to the Kings County Penitentiary for sixty days by Justice Kramer, in the Lee Avenue Court yesterday, on the charge of beating 11-year-old Celia Mack, whom she had informally adopted. The child's mother is dead, and the child has been turned over to the Children's Aid Society.

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